STALKE
GALLERI
STALKE OUT OF SPACE

Dove Bradshaw

Prints 1999 - 2011

Stalke Galleri Archive

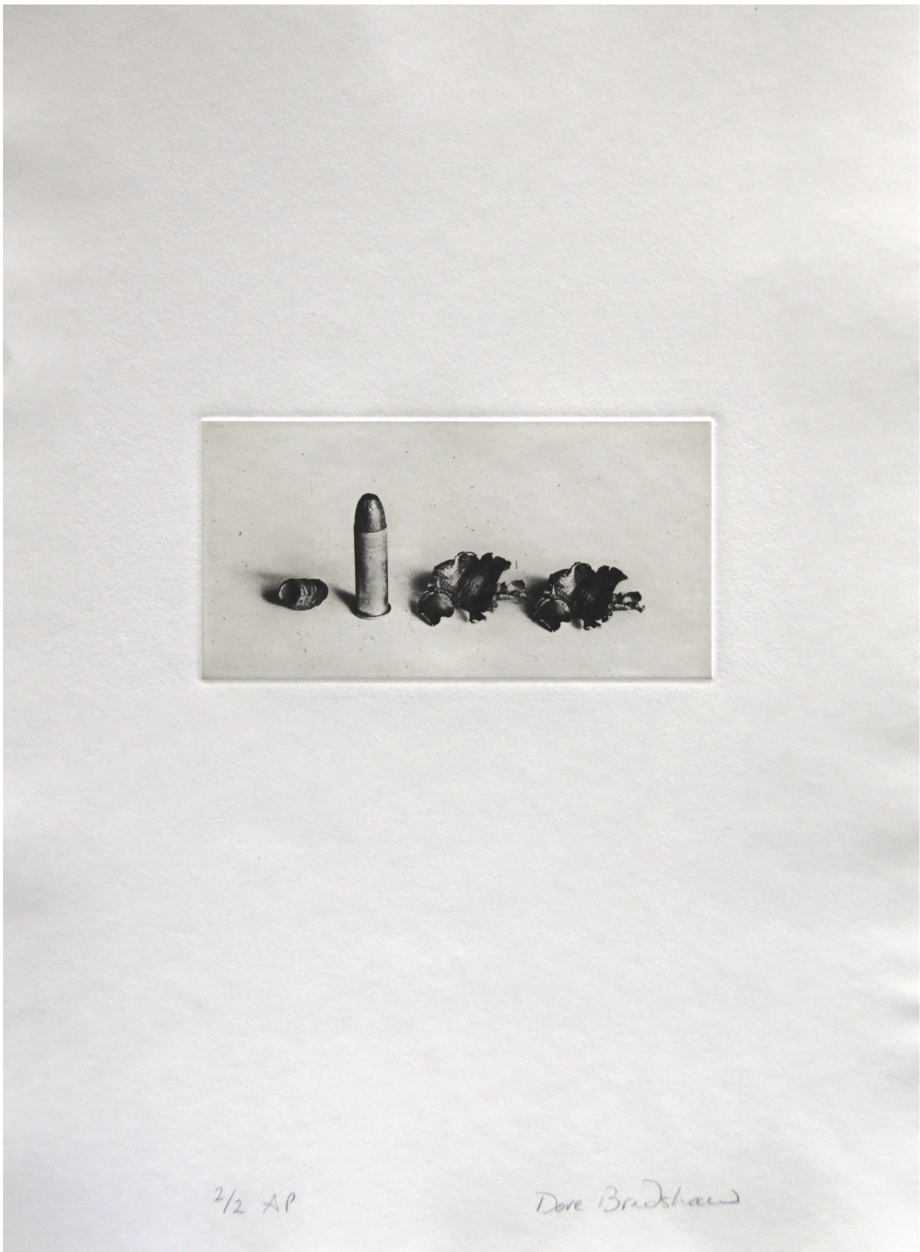
Dove Bradshaw (USA) has been associated with Stalke Galleri since the late 1980s and has, over four decades, played a defining role in shaping the gallery's profile and experimental direction. Bradshaw's practice engages material change, the passage of time, and the interplay between science and perception, where the work often evolves according to its own conditions.

The collaboration between Bradshaw and Stalke Galleri has resulted in more than 20 prints published by the gallery, produced primarily at Borch Editions and, on occasion, Edition Copenhagen. Here, printmaking is not approached as reproduction, but as an extension of her ongoing investigations into natural forces, occurrence, and image formation.

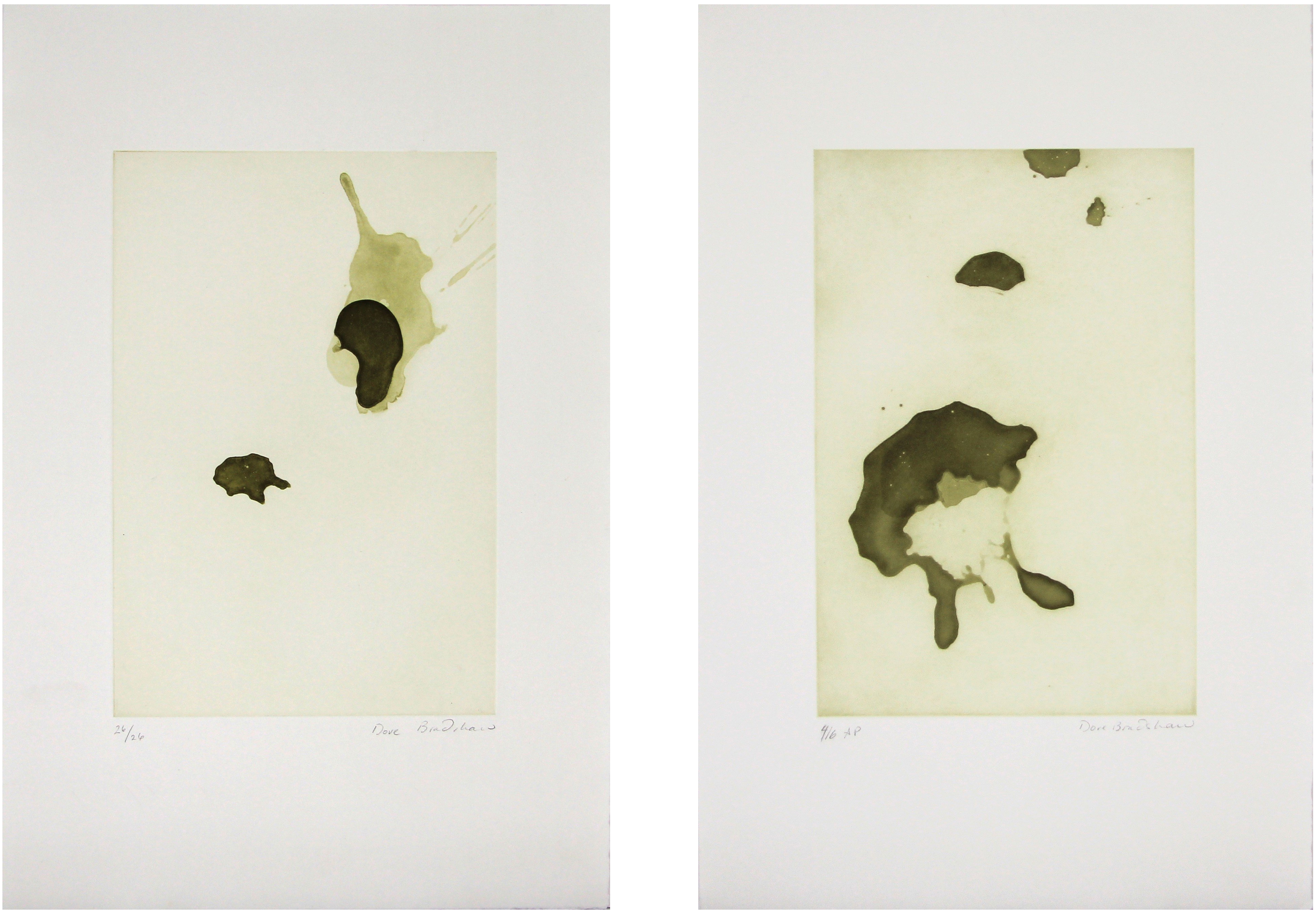
Bradshaw has presented a series of solo exhibitions at Stalke Galleri up to the present, and her work remains a central point of reference within the gallery's history and development. This catalogue presents the complete set of prints created through this long-standing collaboration.

This document provides a structured overview of graphic works produced in Denmark between 1999 and 2011. Detailed edition information is organized by series in the following sections.

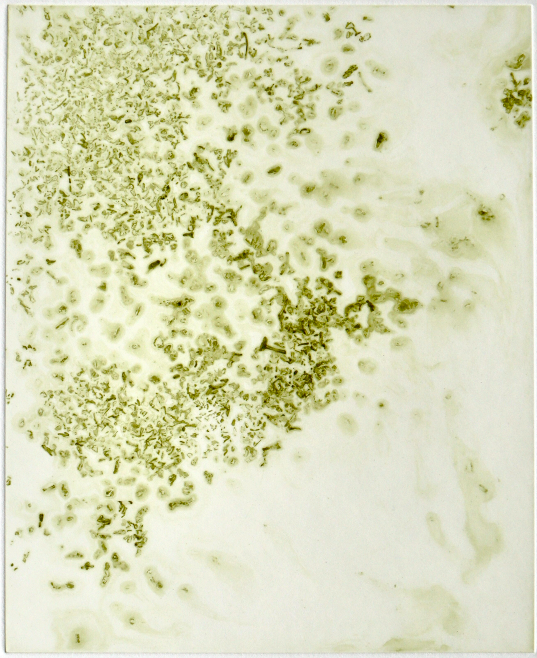
Dove Bradshaw (left) at Niels Borch Jensen Print Studio,
Copenhagen, 2005. Photo: Sam Jedig.



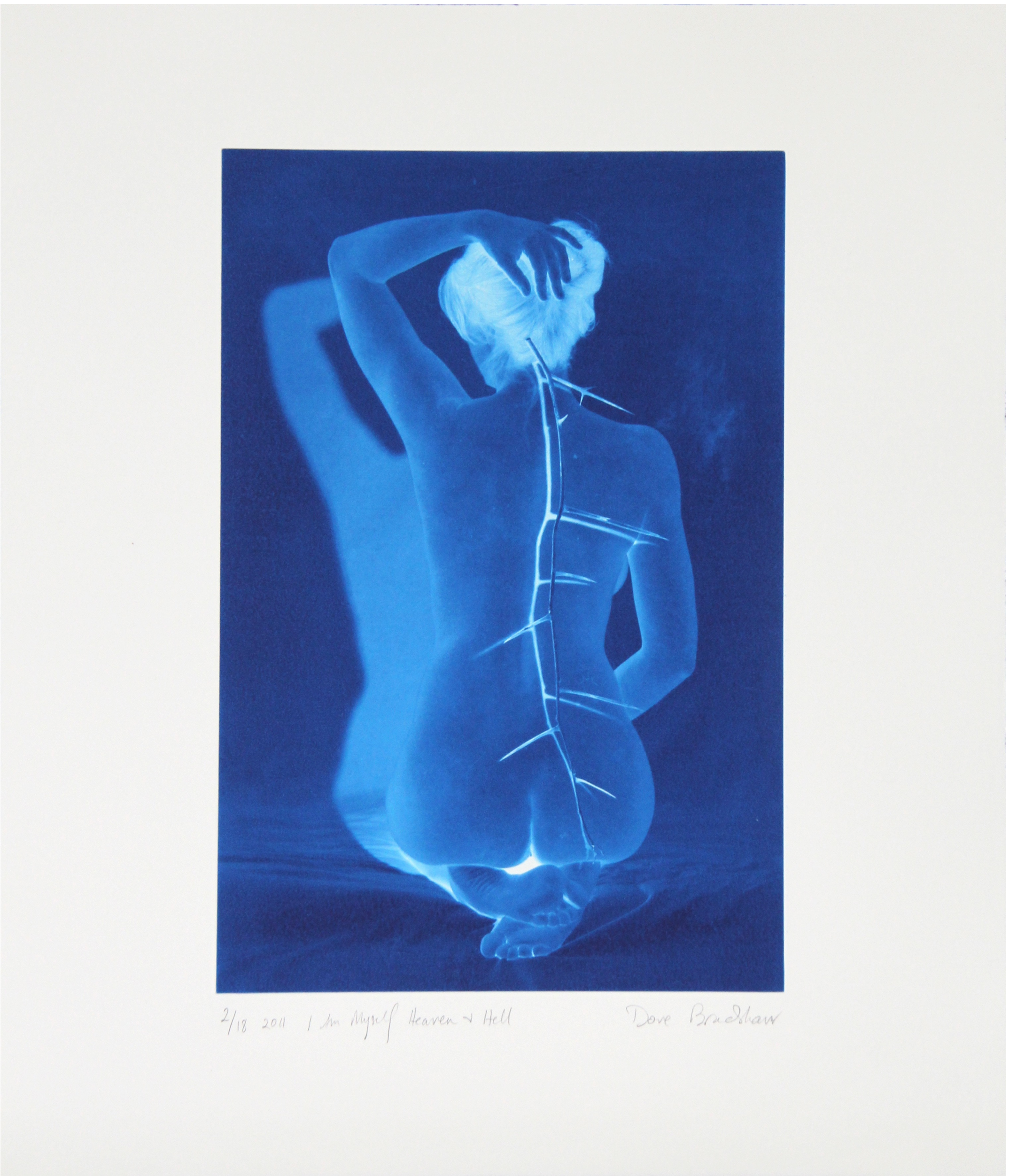
SPENT BULLETS, 1999
In 1979 a .38 caliber lead slug was cast in silver, crimped into a cartridge, then shot and retrieved by the artist at a NewYork City Police Department firing range. As a political statement another “spent” lead bullet was cast in silver and made into a pair of earrings.They were photographed along with an intact NYPD bullet in 1999 with 21⁄4 x 21⁄4 inch film.This photogravure edition of 30 is signed, dated, and titled on recto, 183⁄4 x 13 inches.


26/26
Dove Bradshaw
4/6 AP
Dove Bradshaw

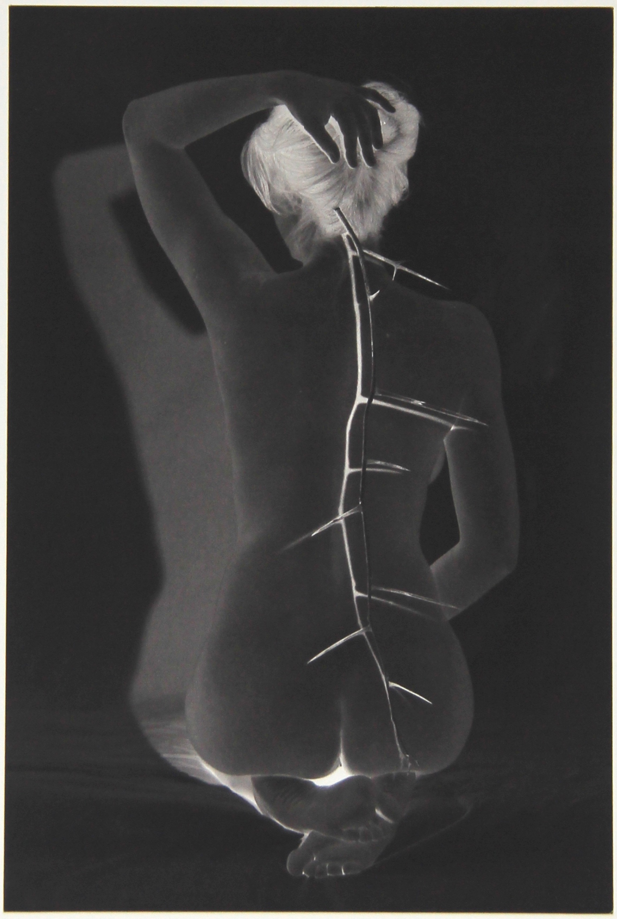
WITHOUT TITILE, 2000
The artist is known for her chemical paintings and outdoor sculptures of stone, minerals, and metal that change in weather. Here acid was thrown onto a copper plate, then printed.This acquatint edition of 26 is signed and dated 2000 on recto, the first: 191⁄2 x 15 inches; the second and third: 19 x 123⁄4 inches.



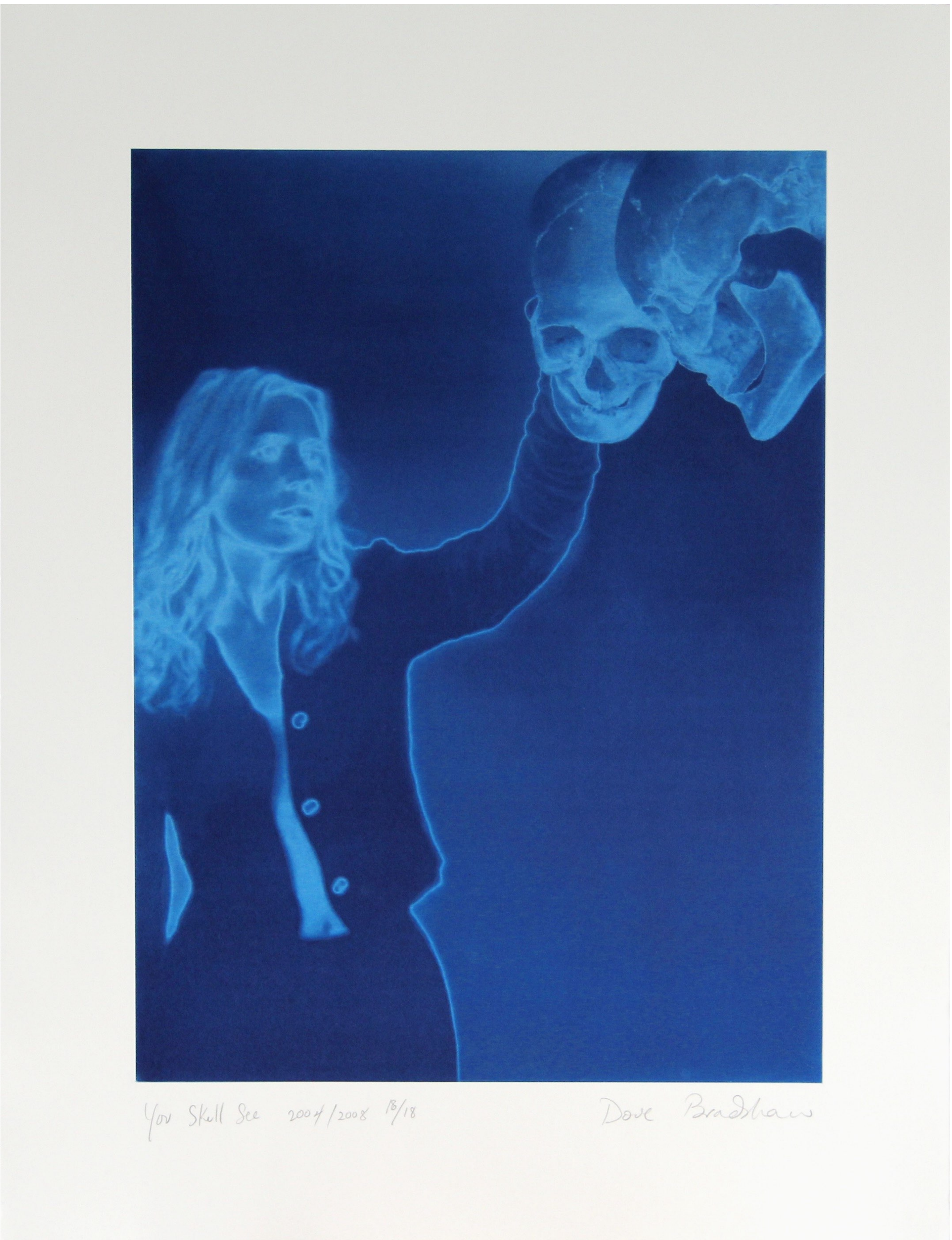
12/26 Dore Bradshaw


2/18 2011 I Am Myself Heaven + Hell
Dove Bradshaw

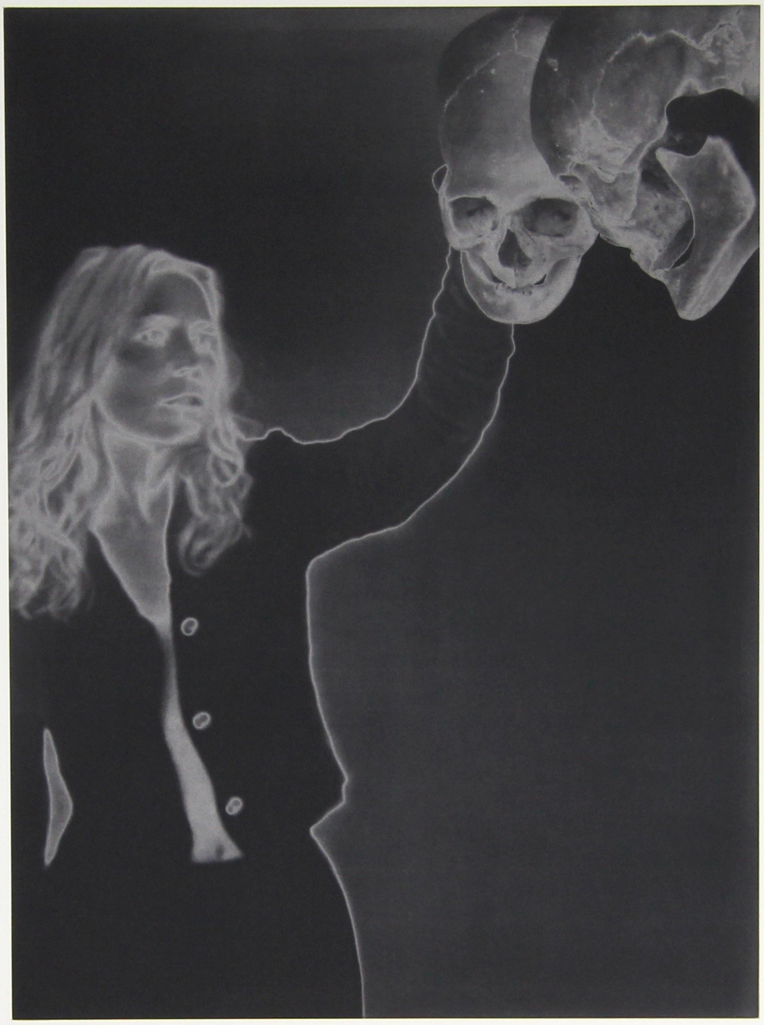
I AM MYSELF HEAVEN AND HELL, 2011
A honey locust thorn was balanced on the back of the model Kerry Kozokas allowing it to fall down her spine.The image was shot with 4 x 5 film in 2008 and made into a silver gelatin print with the assistance of Paul Taylor, Renaissance Press, New Hampshire. Renaissance Press first published a black and white edition of 36 with the image rotated horizontally.This photogravure edition of 36



2/18 2011 I Am Myself Heaven & Hell Dave Bradshaw

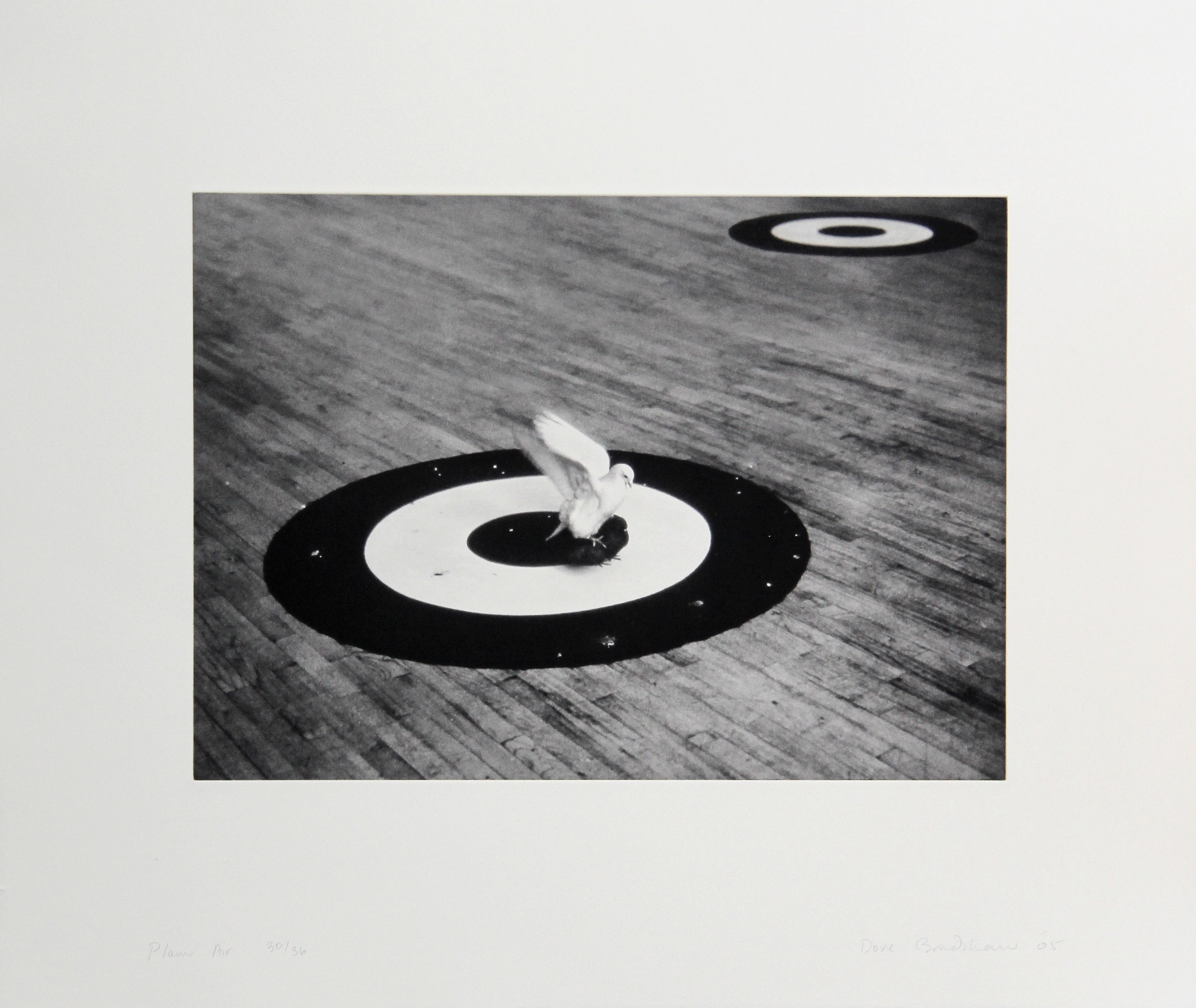

You Skull See 2004/2008 18/18
Dove Bradshaw

YOU SKULL SEE, 2008
This self-portrait holding a skull to a mirror derives its title from finnegans Wake. It was photograph- ed with 4 x 5 film in 2004.The photogravure edition of 36 is split: one printed blue, the other black, signed, dated 2004/2008, and titled on recto, 28 x 21½ inches.



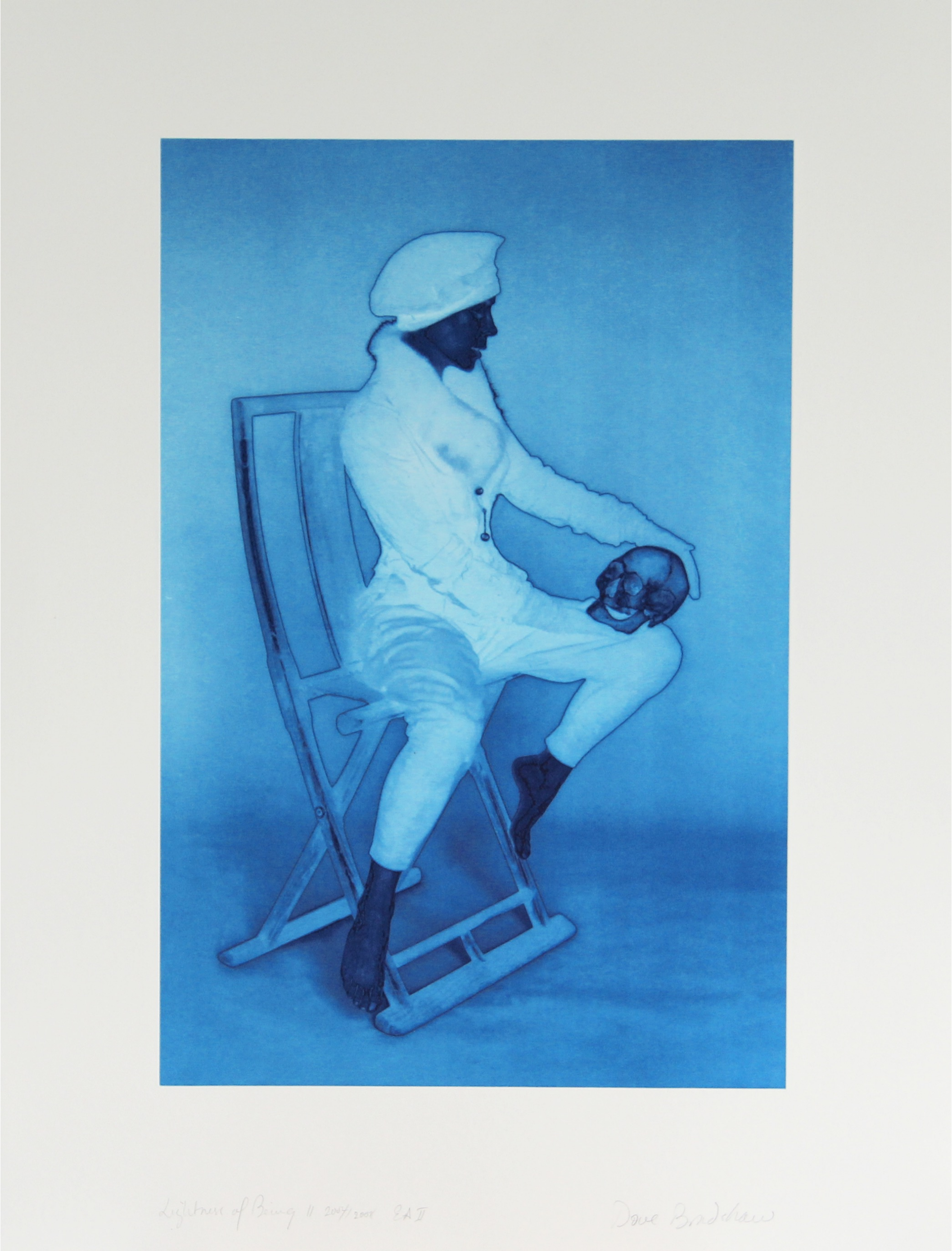
You Skull See 2004/2008 6/18

Dove Bradshaw

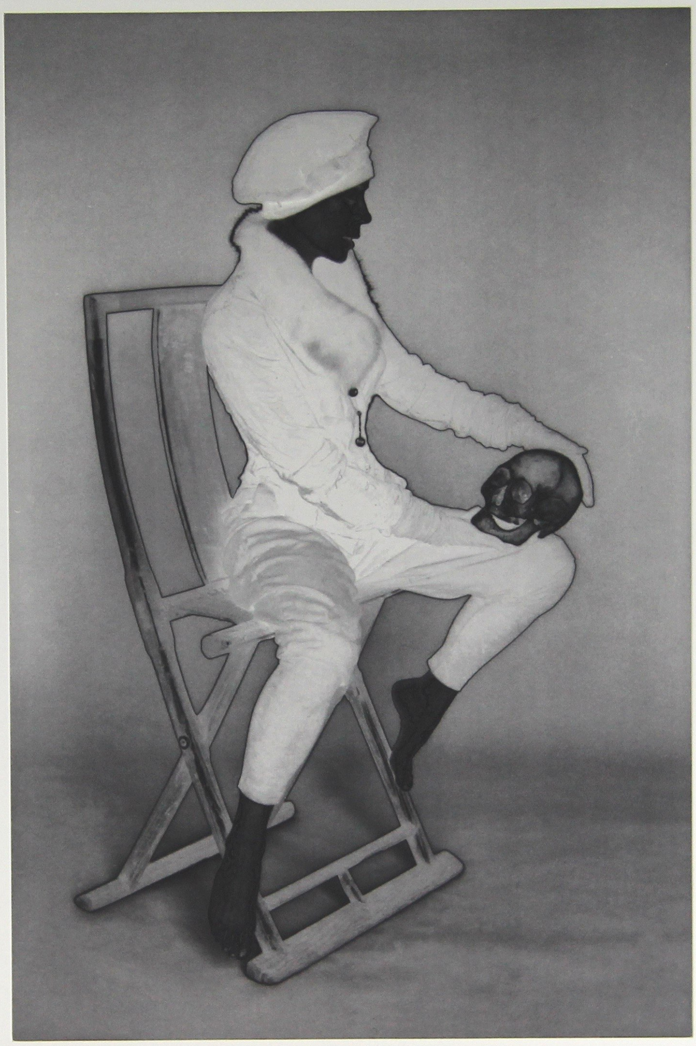


PLAIN AIR, 2005

The artist photographed a pair of flight pigeons mating on a target in her 1991 installation of Plain Air at PS 1 Contemporary Art Center, NewYork.The installation recreates the 1969 original in which two mourning doves were released in the artist's studio with a suspended 27 inch bicycle wheel. Respecting the larger museum space the components were doubled in scale and number — the pigeons increased to two pairs, the bicycle wheels doubled becoming 48 inches in diameter, along with two targets and two nests.The title is a pun. Photo-gravure edition of 36, is signed, dated 2005, and titled on face, 17 7/8 x 21 inches.

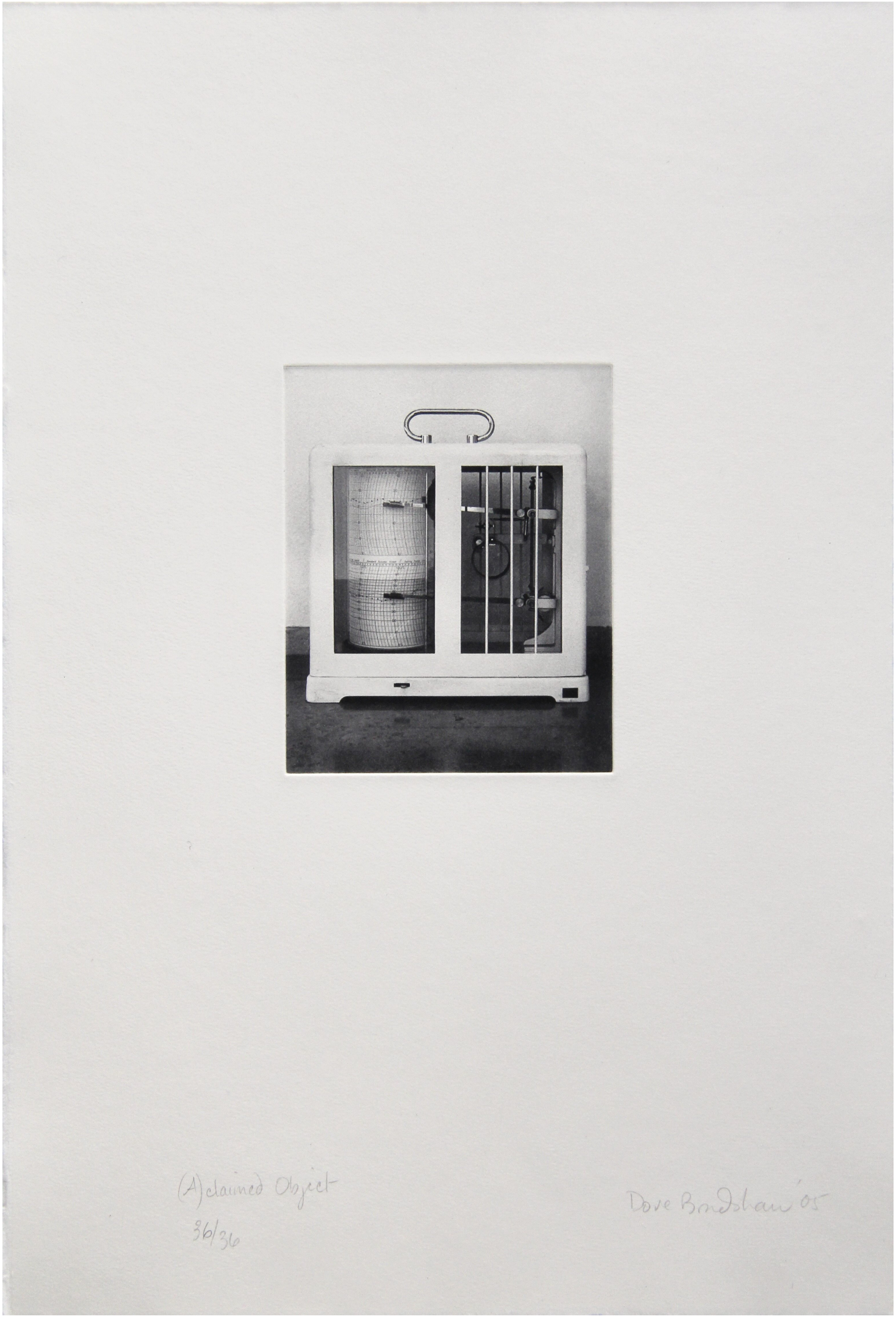

Lightness of Being II 2004/2008 EA II
Dave Bradshaw

LIGHTNESS OG BEING, 2008
This self-portrait was taken on a 17th Chinese hunting chair in the artist’s studio. It was photographed with 4 x 5 film in 2004. This photogravure edition of 36 is split: one printed blue, the other black, signed, dated 2004/2008, and titled on recto, 28 x 211⁄2 inches.

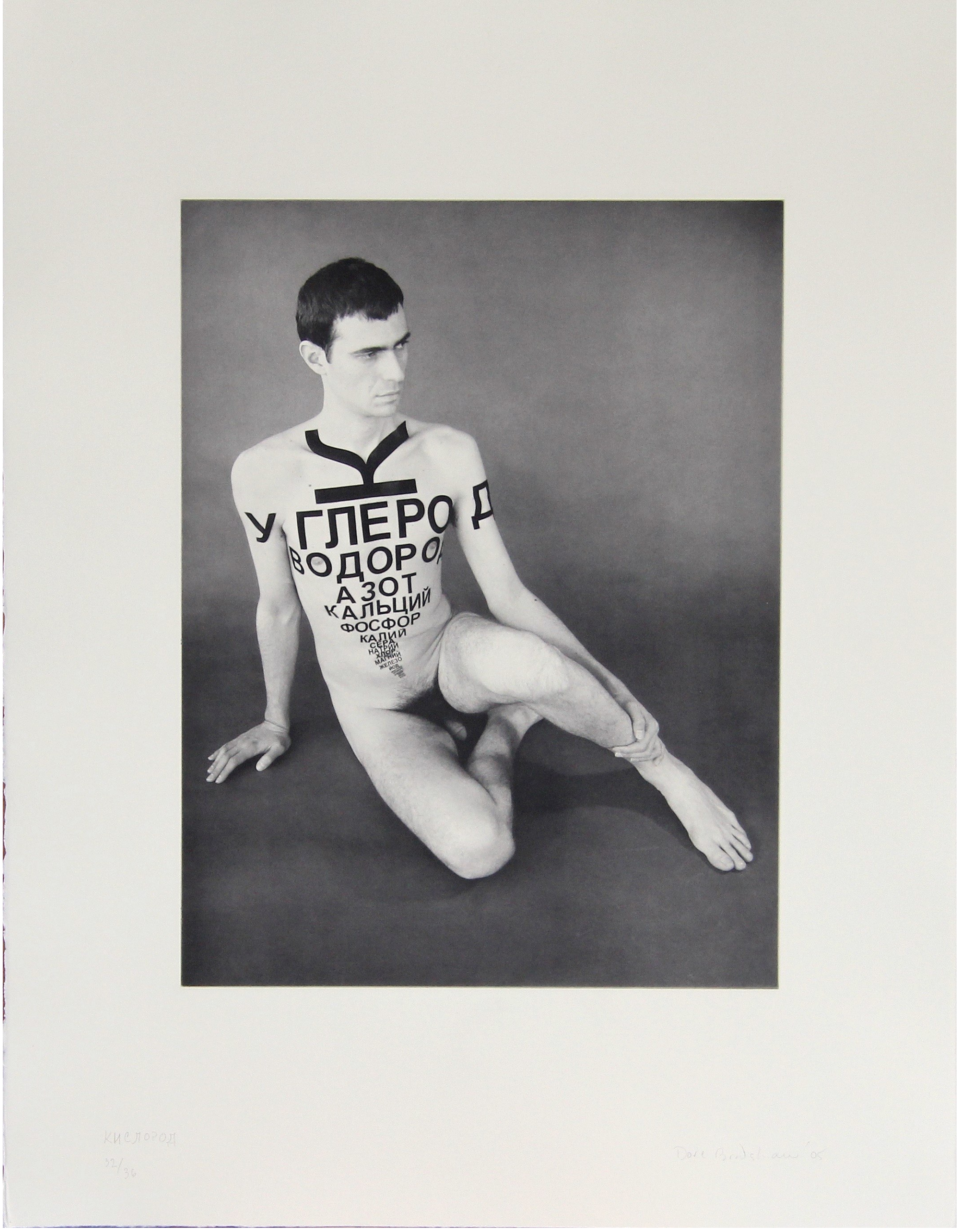


Lightness of Being 2007/2008 18/18

Dove Bradshaw

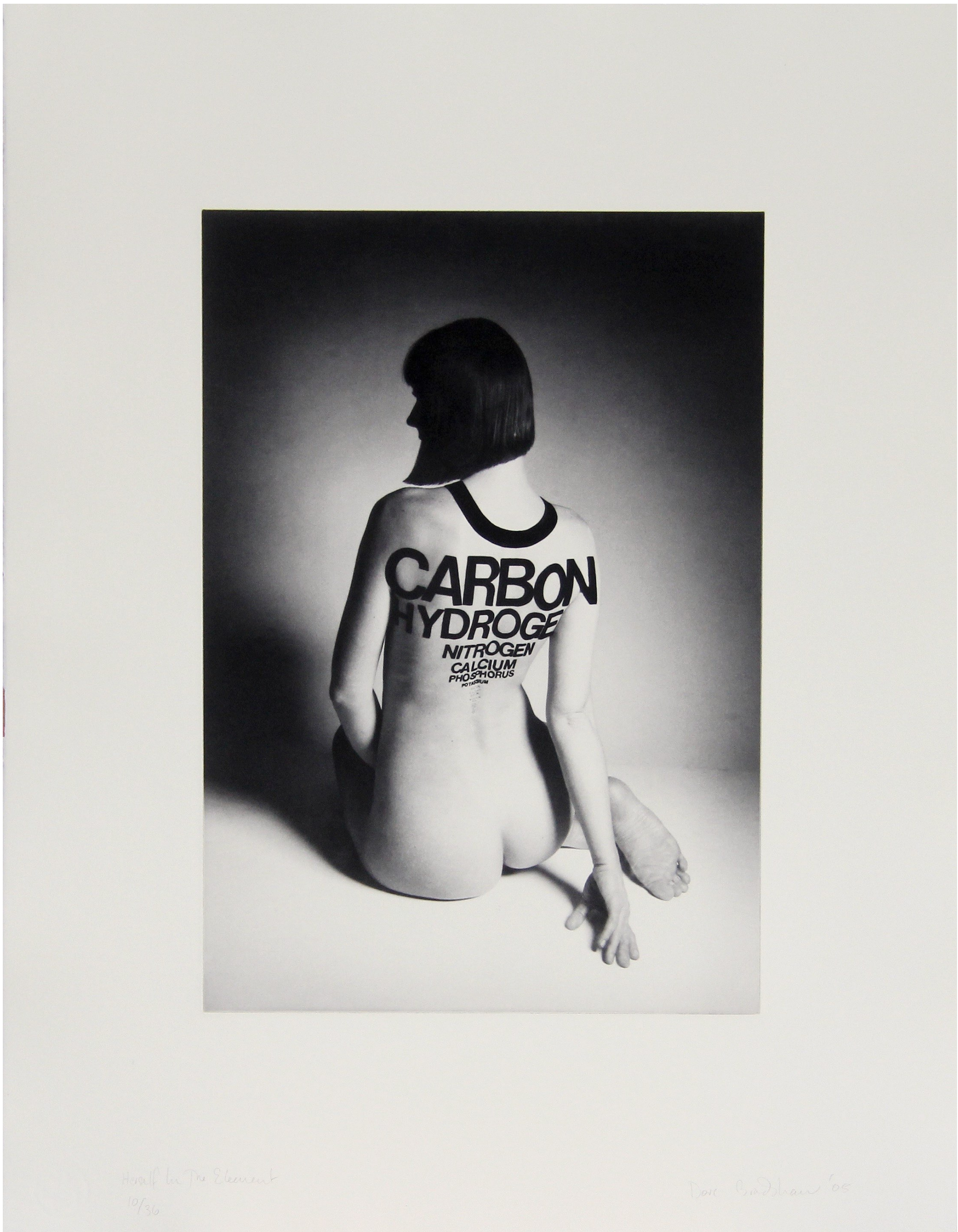


(A)CLAIMED OBJECT, 2005
In 1979 the artist ‘claimed’ a hygrothermograph in the Kunstmuseum Dusseldorf (the second of three such objects ‘claimed’ in museums). Her focus on this meteorological instrument was a harbinger of her paintings whose chemically treated surfaces cause them to change with the atmosphere.The image was shot in 1979 with 35mm film.This photogravure edition of 36 is signed, dated 2005, and titled on recto, 151⁄2 x 103⁄4 inches.

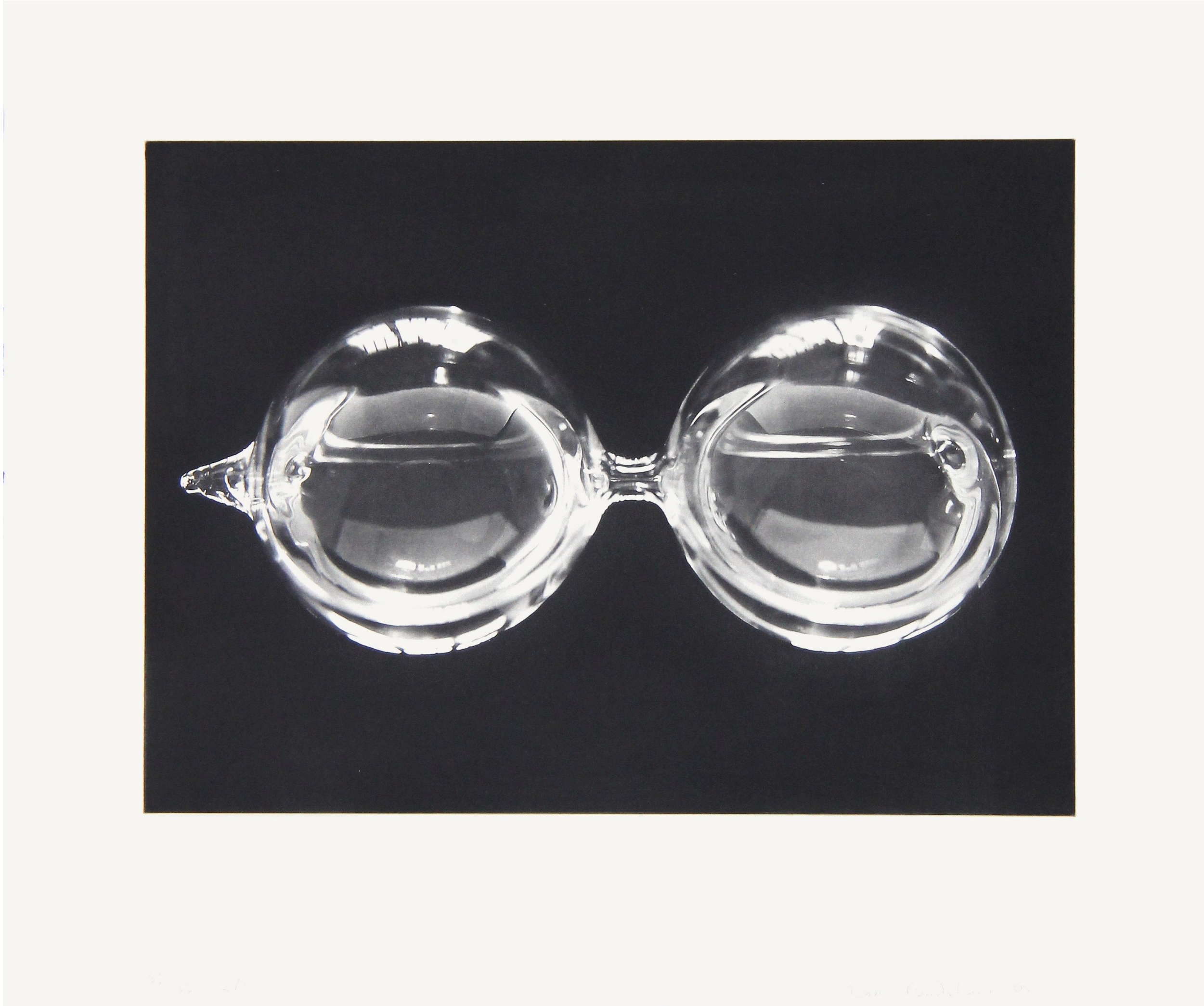

У ГЛЕРОД
ВОДОРОД
АЗОТ
КАЛЬЦИЙ
ФОСФОР
КАЛИЙ
КИСЛОРОД
32/36
Dore Bradshaw '05

КИСЛОРОД, 2005

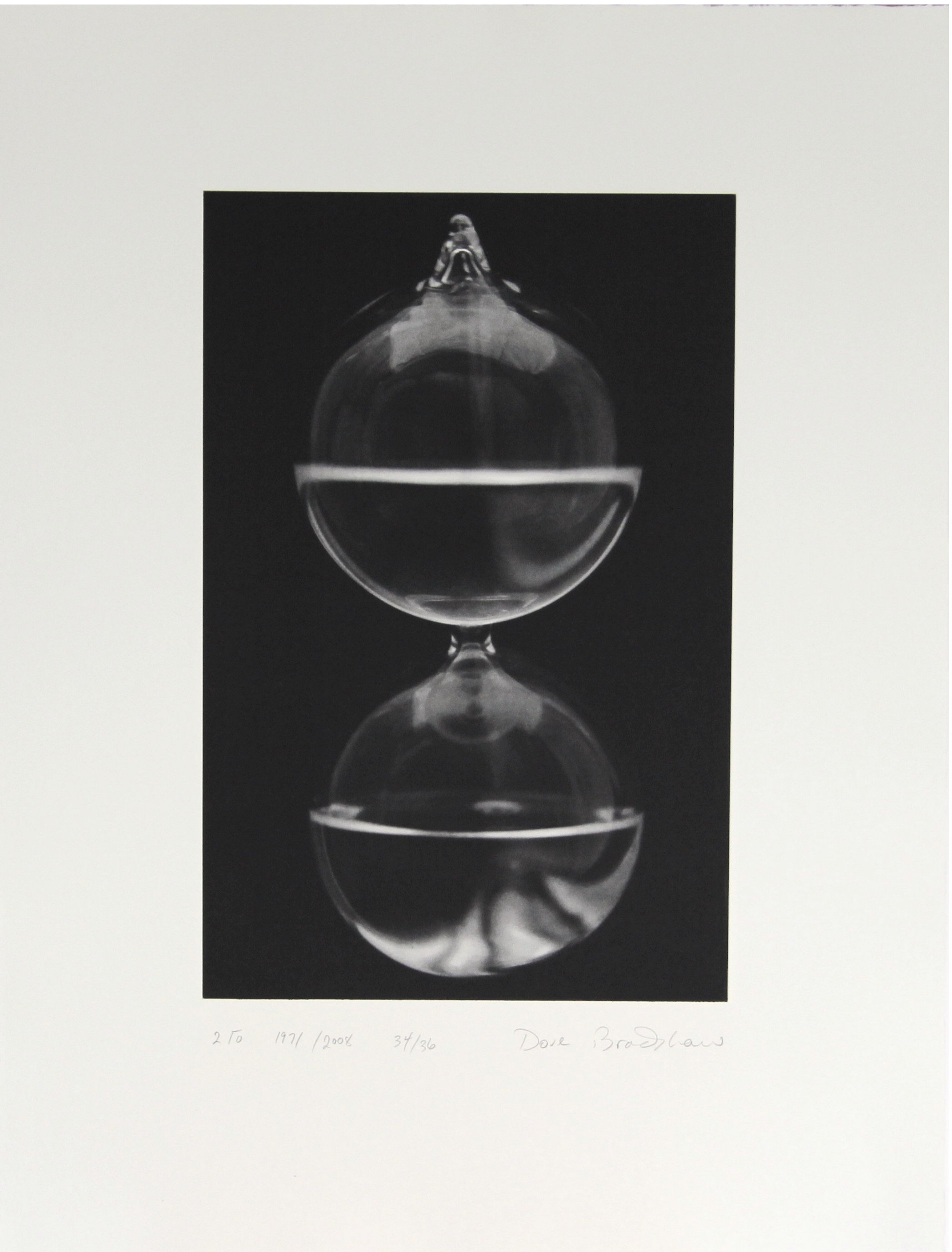
Dimitry Gelfand, the model, is a Russian artist who collaborates with and is married to Evelina Domnitch. КИСЛОРОД is Russian for ‘oxygen’ and is represented by its first letter placed sideways. Similarly, the type was painted directly onto his body with the elements following in descending pro- portion by weight. Opposites were sought in the pairing of both images: male/female, husband/wife, Russian/English, East/West, front/back, image/text. Gelfand was photographed with 4 x 5 film in 2004. This photogravure edition of 36 is signed, dated 2005, and titled on recto, 28 x 211⁄2 inches.


CARBON
HYDROGE
NITROGEN
CALCIUM
PHOSPHORUS
POTASSIUM
Herself In The Element
10/36
Dove Bradshaw '05

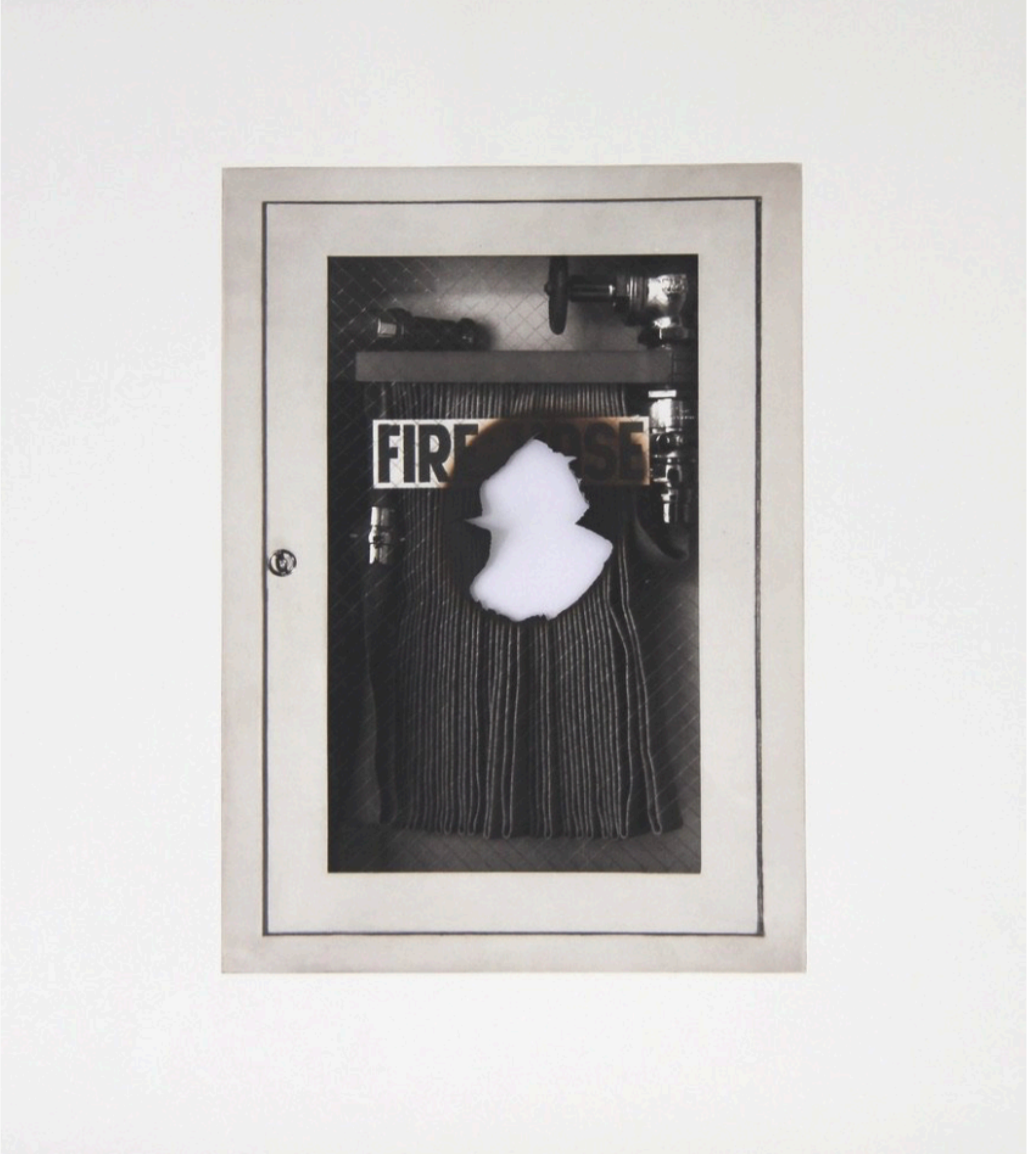
HERSELF IN THE ELEMENTS, 2005
The body elements are painted on a woman's back in descending proportion by weight. Oxygen, repre- sented as it appears on the periodic table by the letter O, circles her neck.The dwindling letter sizes reflect each element's share.The title comes from finnegans Wake. Artist Evelina Domnitch, the model, was photographed with 4 x 5 film in 2002.This photogravure edition of 36 is signed, dated 2005, and titled on recto, 28 x 211⁄2 inches.



2√0 [horizontal], 2005
In 1971 Bradshaw created this glass and acetone sculpture (21⁄2 x 6 x 21⁄2 inches) at the Massachusetts Institute of Technology.When vertical it is an unpredictable timepiece, when horizontal an unmarked level. She has referred to its variable nature as pataphysical. Alfred Jarry's pataphysics is the science of the particular or of laws that govern exceptions.The title is a nonsense mathematical formula. In 2004 a 4 x 5 Daguerreotype was made, then scanned and used to make this photogravure.The photogravure edition of 36 is signed, dated 2005, and titled on recto, 17 7/8 x 21 inches.


2√0
1971/2008
34/36
Dove Bradshaw

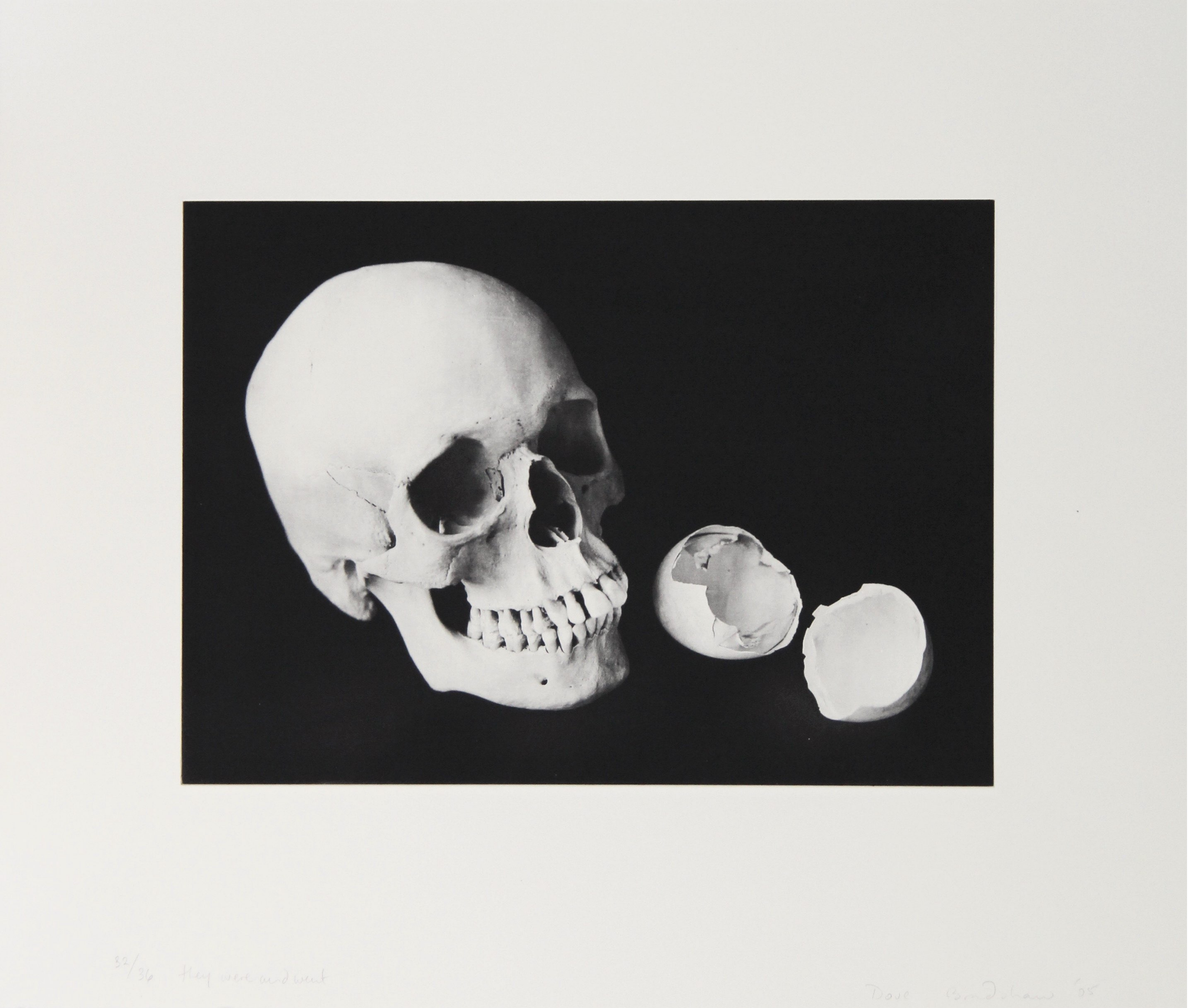
2√0 [vertical], 2008
Photographed with 4 x 5 film in 2007 as a timer, it was then printed as a negative for this photogravure in order to pair with its portrayal as a level.The photogravure edition of 36 is signed, dated 2005, and titled on recto, 17 7/8 x 21 inches.



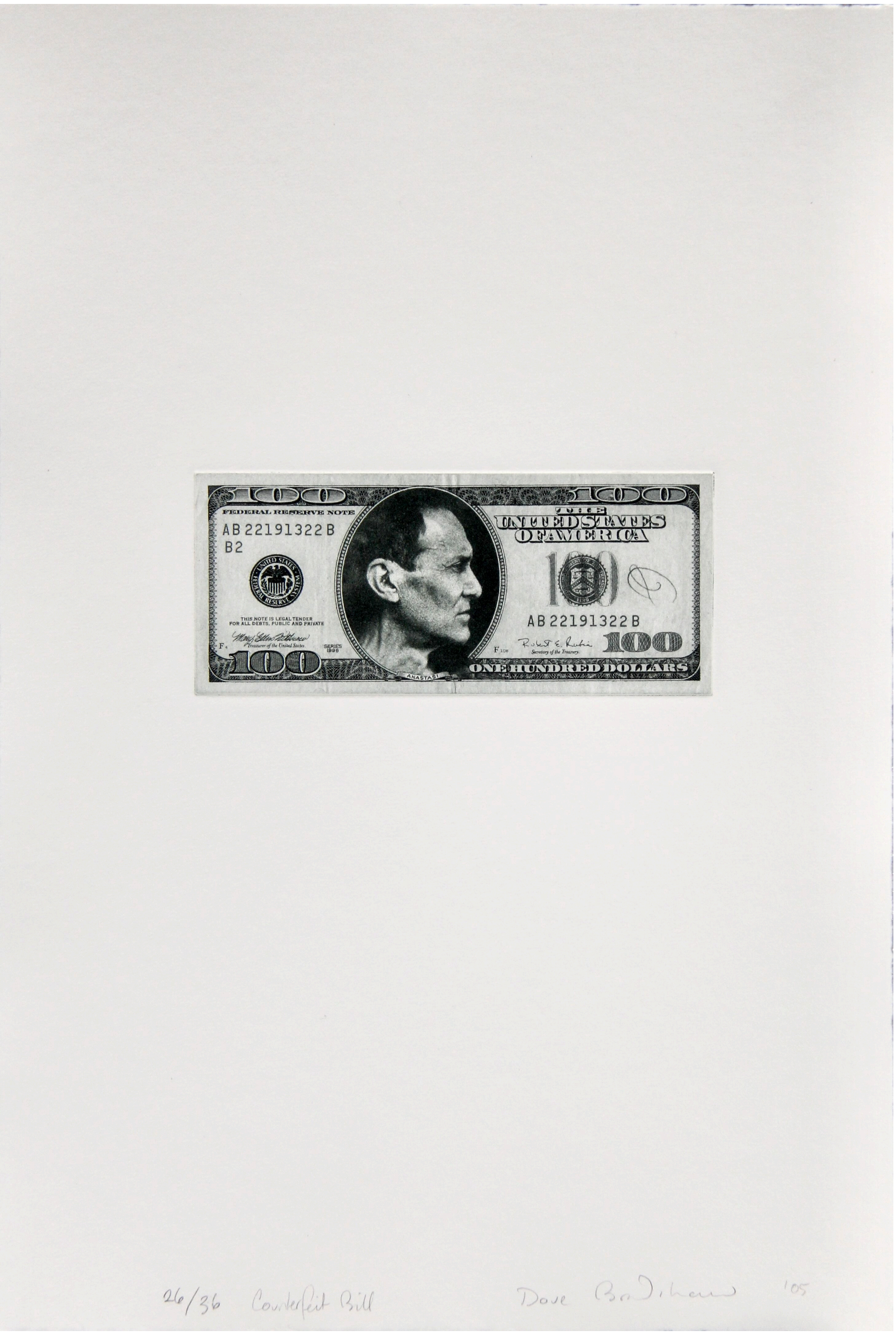
PERFORMANCE, BURN, 2011

In 1978 the fire hose at the Northwest corner of the Great Hall Balcony,The Metropolitan Museum of Art, NewYork, was photographed with 35mm film, then made into a silver gelatin print.This photogra- vure edition of 36 is signed, dated 1976/2011 and titled on recto, 211⁄2 x 181⁄4 inches.

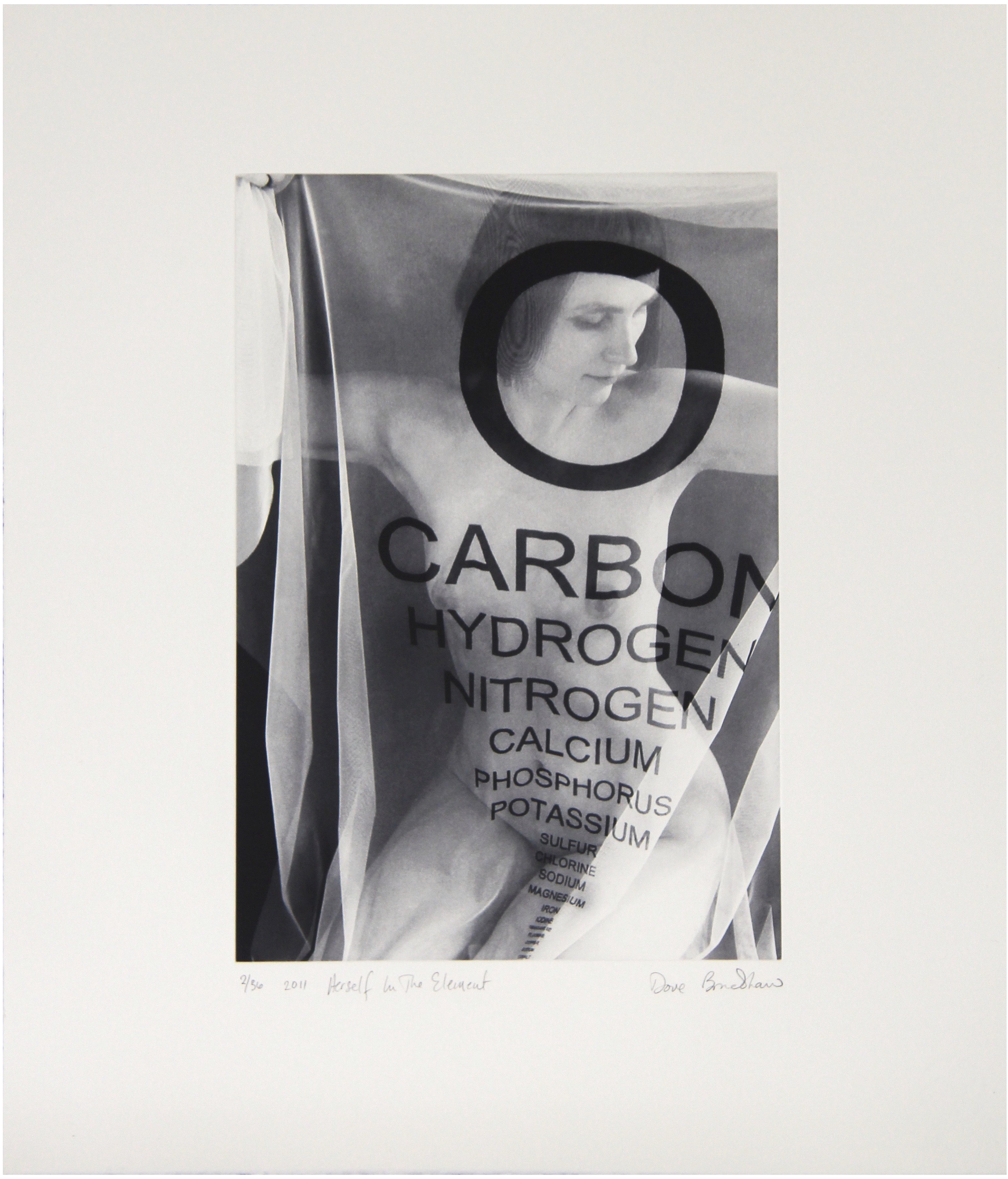
In 1976 Bradshaw affixed a label next to a standard fire hose at The Metropolitan Museum of Art in NewYork identifying it as her work. She dubbed it a ‘claimed’ object in recognition of its à priori presence, distinguishing it from an objet trouvé. On regular visits to the museum whenever the label had been removed, she would replace it.Two years later finding it still there, she printed an edition of postcards, slipping fifty at a time into the museum’s twentieth-century postcard racks. Knowing the card was not theirs, nonetheless it sold for years.The silver gelatin print aquired by the Department of Photography in 1980 became an official postcard in 1992. Eleven years later Bradshaw retitled the work performance to account for all this activity, including the acquisition committee’s meetings, and, perhaps, even a fire should there be one. In 2007 the fire hose itself was accepted into the museum’s permanent collection as a work of art. In 2012 Roselind Jacobs, the donor and a Dadaist collector, received a letter from the chairman of 19th-Century, Modern and Contemporary Art stating that the museum was now working on an official label with this caveat:“I do feel bound to acknowledge that although Ms. Bradshaw claimed the fire hose, we are not obliged to exhibit her work continously.”The artist believes the circle will be completed by the mounting of a permanent label.This history offers Bradshaw’s guerilla alternative to traditional ownership. In a published conversation with art historian,Thomas McEvilley, John Cage noted,“Marcel Duchamp said, speaking of Utopia, that we won’t be able to reach it till we give up the notion of possession. And this work of Dove’s confronts possession completely.” For the 2011 photogravure edition, she burned a hole in each print.


32/36 they were and went
Dove Bradshaw '08

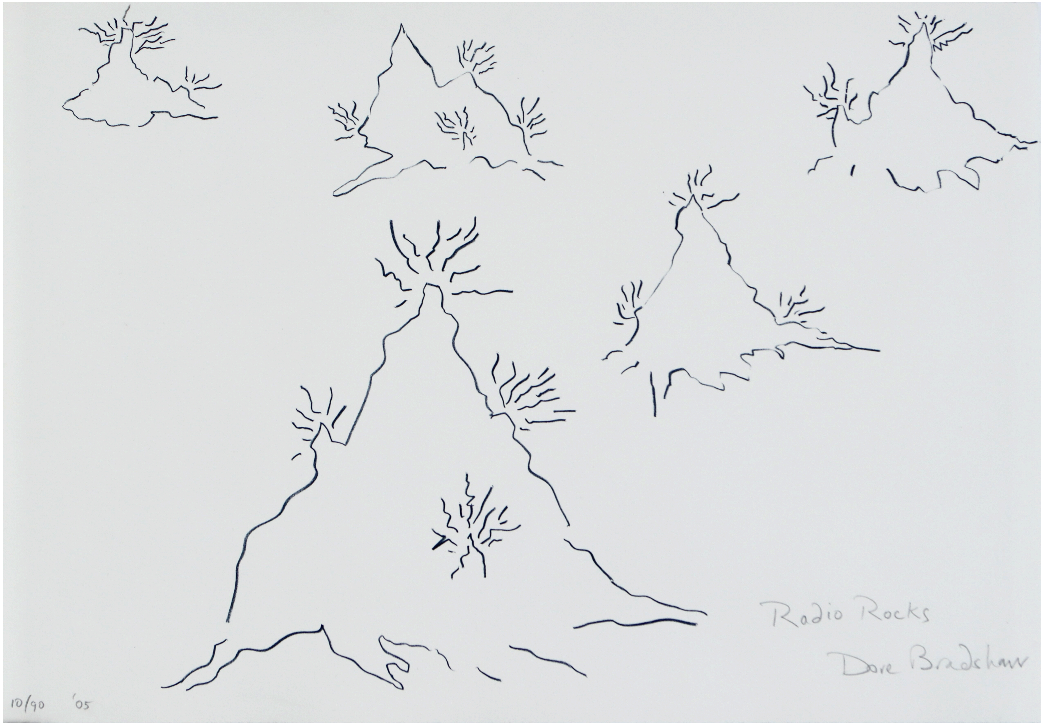
THEY WERE AND WENT, 2008
In 2004 a 4 x 5 daguerreotype of a skull and a broken goose eggshell was taken and later scanned to make this print. Its title came from finnegans Wake. This photogravure edition of 36 is signed, dated 2008, and titled on recto, 17 7/8 x 21 inches. Later the two halves of the eggshell were cast into gold and the work was titled Nothing.

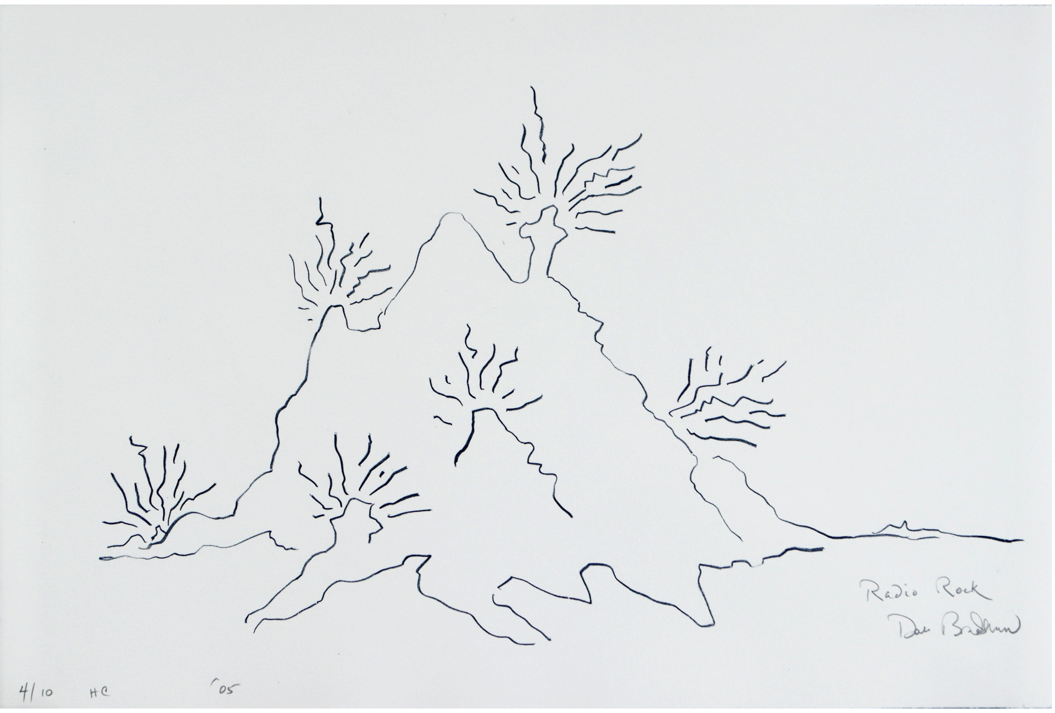

100
FEDERAL RESERVE NOTE
AB 22191322 B
B2
THIS NOTE IS LEGAL TENDER FOR ALL DEBTS, PUBLIC AND PRIVATE
THE UNITED STATES OF AMERICA
AB 22191322 B
ANASTASI
ONE HUNDRED DOLLARS
26/36 Counterfeit Bill
Dove Bradshaw
'05

COUNTERFEIT BIII, 2005
William Anastasi, the artist's life-partner since 1974, supplants Benjamin Franklin on a one hundred- dollar bill.Anastasi's image was derived from a 4 x 5 daguerreotype self-portrait taken in 2002.The title of this work comes from an off-hand self-deprecating remark by Anastasi.This photogravure edition of 36 is signed, dated 2005, and titled on recto, 151⁄2 x 103⁄4 inches.


O
CARBON
HYDROGEN
NITROGEN
CALCIUM
PHOSPHORUS
POTASSIUM
SULFUR
CHLORINE
SODIUM
MAGNESIUM
IRON
2/36 2011 Herself In The Element
Dove Bradshaw

SONG Of WHICH [Evelina Looking Left], 2011
The body elements are printed on voile in descending order by weight with the letter ‘O’ representing oxygen.The model again is Evelina Domnitch photographed with 21⁄4 x 21⁄4 inch film in 2004. This photogravure edition of 36 is signed, dated 2011, and titled on recto, 211⁄2 x 181⁄4 inches.


Radio Rocks
Dore Bradshaw
10/90 '05


Radio Rock
Dore Bradshaw
4/10 HC '05

Radio Rocks, 1-2, 38x57 cm, edition of 90 (printed by Edition Copenhagen

Niels Borch Jensen and Dove Bradshaw at Borch Print Studio, Copenhagen, 2005.
Photo: Sam Jedig